

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME II

NEW YORK, DECEMBER, 1907

NUMBER 12



FIG. 1. TOMB-CHAMBER OF HOR-MEHET-BITI, AT SAKKARA

RECENT EGYPTIAN ACQUISITIONS:

THE Museum has now placed on exhibition in Room 6, formerly devoted to American antiquities, the first consignment of Egyptian antiquities resulting from the work carried on in Egypt during the past year. The intention of the Trustees to provide for the development of the Egyptian collection along systematic and definite lines was announced a year ago¹ and the plan of work as then outlined provided both

for the increase of the collection through material resulting from organized work of excavation in Egypt and for the purchase of such other objects as would fill out and strengthen the collection wherever its representation of a particular phase or period of Egyptian art was inadequate.

The material now placed on exhibition marks the beginning of the development of the collection on this new basis. From the excavations which are being carried on by the Museum expedition at the Pyramids of Lisht, in pursuance of this plan, the Museum will ultimately receive, from

¹ See the Bulletin for November, 1906.

last season's work, the great red-granite altar of King Amenemhat I, several complete blocks of relief sculpture and a considerable number of architectural fragments from the pyramid-temple of that king,¹ as well as many smaller objects which were assigned to our Museum by the Egyptian government in the division of the year's results. These will not reach the Museum until the coming summer, but a selection of objects found in the tomb of Senbtis during the same excavations² are now placed on exhibition. With these are shown a series of photographs illustrating the conditions under which the objects were found and also showing the various stages in the progress of the excavations as a whole.

Of the material purchased during the year there are some two hundred objects so varied in character that a detailed description of them all is not possible within the scope of this article, but attention may be called here to some of the more important examples and to the classes and periods to which they belong.

Among these the place of importance should be given to the large basalt sar-

cophagus of Hor-mehet-biti, acquired from the Egyptian government through the

friendly interest of Professor Gaston Maspéro, Director-General of Antiquities in Egypt. The sarcophagus comes from a tomb in the pyramid-field of Sakkara, about 150 yards due east of the Step Pyramid. In figure 1, from a photograph by J. E. Quibell, Director of Government Excavations at Sakkara, the sarcophagus may be seen in its original position in the tomb, with its lid moved aside by those who anciently plundered the tomb. In an inscription of seventeen perpendicular lines covering the lid and a single



FIG. 2. SCULPTOR'S MODEL: HEAD OF A QUEEN OR A GODDESS, UNFINISHED

horizontal line encircling the body of the sarcophagus, Hor-mehet-biti is described as "the royal treasurer, the royal friend, the overseer of the palace, the overseer of the royal chamber, honored by Ptah-Seker." The sarcophagus dates from the Later Period (26th-30th dynasty, about 600-400 B. C.).

As the Egyptian collection stood, a year ago, it contained but a limited number of examples of sculpture, and emphasis has been laid on the strengthening of this side of the collection so far as possible. A series of sculptures, both in the round and in relief, has been secured which mater-

¹ Described in the Bulletin for July, 1907.

² Described in the Bulletin for October, 1907.

ially broadens the collection in its representation of this important side of Egyptian art. Grouped chronologically, they consist, for the Middle Empire, of a standing statuette of a male figure, in green basalt, and the upper part of a large quartzite statue—both characteristic of the simpler, but powerful, modelling of that period. To the New Empire belongs a series of four squatting statuettes of priests of Amon, in grey and black granite, the garments tightly drawn about the figure in each case and with no attempt to render detail; while in contrast to this, in a small seated

group of a man and his wife, the drapery is worked out with all the elaborateness found in other types of sculpture of the same period. Of the New Empire, also, are a large head of a god (probably Amon), in grey granite, a smaller head of the same character in red granite, and the upper half of a red granite statue of the lioness-headed goddess Sekhmet. In illustration of the work of the Saite or Later Period are shown a series of fourteen sculptors' models or trial-pieces, some of which are represented in figs. 2, 3 and 4. Although, in general, the sculpture of this period lacks the vitality and power of the work of the earlier epochs, yet the delicacy and subtlety of modelling and the minute rendering of detail, seen in some of the examples here figured, have never been excelled, perhaps, in the work of any period. Several of these models

have a particular interest in the fact that they are unfinished, and so illustrate the earlier steps by which the sculptor finally

arrived at his finished product.

On other sides the collection has been rounded out by the acquisition of material of which there was inadequate or perhaps no representation. Of the Pre-dynastic Period are a number of examples of pottery of the more rarely occurring types—"decorated," "white-line" and "black-incised" ware—and also of this period are a number of flint knives and lance-heads,

showing the high degree of skill arrived at by the early Egyptians in the manufacture of such implements. The earliest beginnings of Egyptian sculpture are illustrated in four pre-dynastic figurines, of painted terra-cotta, while a pre-dynastic model of a boat, in terracotta, corresponds closely in type to those represented on the decorated vases of the same period. Of the Old Empire are a number of toilet vases of alabaster and diorite, chiefly of the 5th and 6th dynasties. Dating from the Middle Empire is a painted wooden group representing the enclosed fore-court of a house, in which a number of men and women are seen engaged in various occupations.

A series of eight silver vessels, with fragments of several others, some bearing the name of Rameses II and all of them dating from his reign, form an important contribution to the Museum's collection of



FIG. 3. SCULPTOR'S MODEL: FIGURE OF A QUEEN OR GODDESS

objects in the precious metals. They were found last winter near the site of the ancient Bubastis and are similar in type and design to a number of other vessels of the same date in the Cairo Museum. With these which have been added to our collection we are fortunately able to exhibit a gold vessel and fragments of two silver vessels, loaned by Mr. Theodore M. Davis, which were found at the same time.

From the Egypt Exploration Fund the Museum has received an important consignment of material found in the excavation of the 11th dynasty temple at Deir el-Bahari, on the west bank at Thebes, constructed by Neb-hepet-Ra Mentuhotep. The excavation of this temple has been carried on by the Fund during the past four years under the direction of Professor Édouard Naville, and has resulted in the clearance of the temple and in the recovery of a considerable amount of the

painted relief sculpture of the temple. Of this relief we are now able to place on exhibition one fine block bearing a portrait of King Mentuhotep and a number of fragments of other blocks, on all of which the color is remarkably preserved and the modelling of the relief is of the most delicate and beautiful quality. Also from this work at Deir el-Bahari is a large limestone sarcophagus, rectangular in form, of the Princess Henhenet, of the same period.

From the excavations conducted for the Egyptian Research Account the past season by Professor Flinders Petrie, at Gizeh (just south of the pyramid plateau) and at Rifeh (near Assiut), we have also received a number of objects, including a 12th dynasty seated statuette of Khnumu, in grey granite, and several model houses and offering-tables of terra-cotta.

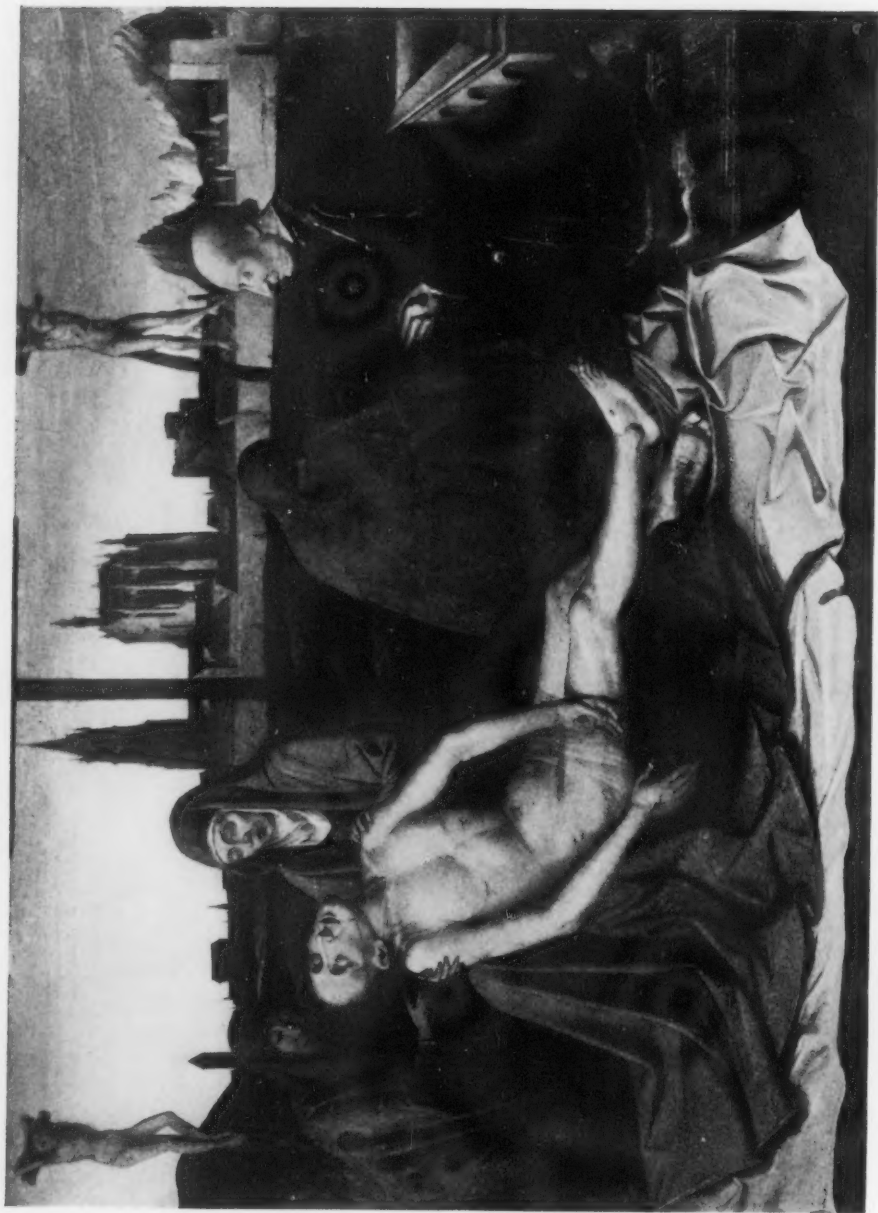
A. M. L.



FIG. 4. SCULPTOR'S MODEL: HEAD OF A KING, UNFINISHED

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THE DEPOSITION, BY ANTONELLO DA MESSINA. LENT BY MR. H. C. FRICK

AN IMPORTANT LOAN

BY the kindness of Mr. H. C. Frick there is now on view at the Museum a painting of unusual interest representing the Deposition. It is a picture which has caused great interest among critics ever since it first became generally known at the Bruges Exhibition of Flemish Primitives in 1902. That it figured there at all was due presumably to an idea that its author may have been a Flemish artist, but when it was seen surrounded by undoubted Flemish paintings its isolation was so evident that critics were unanimous in endeavoring to find another origin for it. In the official catalogue at Bruges it was attributed to Antonello da Messina and identified with a picture of the same subject described by Boschini, in *Le ricche minore della Pittura*. Mons. G. Hulin, however, considered it to belong to the school of Southern France, and the picture consequently figured again in the exhibition of the *Primitifs Français* at Paris, in 1905. To several critics it seemed scarcely to have found a more appropriate setting among the pictures of the Provençal school than it had among the Netherlandish.

Such prolonged hesitation about deciding even the country of origin of a picture is indeed most unusual and can only be explained by supposing its author to have been eclectic to a quite remarkable degree. The present writer discussing it in the year 1902 was impressed by the Flemish and Italian influences and came tentatively to the conclusion that it was by an Italian artist under the influence of Justus of Ghent who was settled in Urbino. Since the picture has come to America a more prolonged and minute examination of it has led him to the conclusion that, after all, the original attribution to Antonello da Messina is correct. It would require more space than the Bulletin affords to show in detail the reasons of this conclusion but they may be summarized as follows: First, the mixture of Flemish and Northern Italian influences. The type of the dead Christ and of the drapery is decidedly

Flemish, the general conception of the painting, the harmony of the landscape with the tragic mood of the figures is Bellinesque and reminds one of such pictures as the *Agony in the Garden* of the National Gallery. The *Weeping Magdalen* is again a conception that might be derived from the early Bellini or Mantegna. The head and drapery of the Mary who supports Christ's head is almost identical with the annunciate Virgin in the *Academy* at Venice by Antonello. (Indeed, one might hazard the guess that they are from the same model.) The peculiar method of designing drapery falling in long, straight, spreading lines from the Virgin's knees and then forming a wide mass of intricate folds upon the ground, occurs in the *St. Jerome* of the National Gallery and elsewhere. The minute figures in the distant landscape painted with miniature-like precision are to be found constantly in Antonello's work, e. g., *Pietà* in the Correr Gallery, *St. Jerome*, National Gallery. The crucified thieves show marked similarities in treatment to those in the Antwerp crucifixion. Again, the technique is essentially that of Antonello, the subtle use of semi-opaque *couches* over a brown underpainting. Finally the imaginative attitude, the high passion and strange poetical mood are akin to what we know of Antonello from certain works such as the Antwerp Crucifixion and the Correr *Pietà*.

If this be indeed Antonello's it may make us inclined after all to accept Vasari's story of a stay in the Netherlands, since here the Netherlandish influence is so pronounced and the architecture of the Northern Gothic church so intimately understood as to make such a visit probable. This story of Vasari's has been denied off-hand by most modern critics, but a consideration of this picture and still more the *St. Sebastian* at Bergamo, with its minutely realized Netherlandish architecture, may well decide us to suspend judgment or even to incline to the presumption that Vasari's story was based on a true tradition.

R. E. F.



FIG. 1. LANDSCAPE, BY GAINSBOROUGH

DRAWINGS

THE collection of drawings has been increased recently by several acquisitions. In the Italian school there is little of first-rate importance, but a pen and ink drawing signed by Domenico Campagnola gives an excellent idea of the accomplishment and taste of this follower of Titian. His landscapes are composed in exactly the same manner as Titian's, but his line lacks the freedom and vitality of the great master's.

A large wash drawing by Guardi shows well the spacious composition and brilliant touch of the artist, though the force of tone has been somewhat obliterated by age.

Characteristic of a quite different tradition in Italian art is the little drawing of "Europa" by Giulio Romano. It has the brilliant superficiality of an artist who had accepted Raphael's formula of design ready made.

A beautiful but unfortunately damaged drawing is the "Flight into Egypt" by Claude le Lorrain. It is one of his elaborate studies for a composition and has none

of the impressionist bravura of his nature studies, but the beauty and dignity of its spacious design give an idea of Claude's poetical temperament. The drawing is highly finished; everything has its place in the scheme of tone exactly as it would have in one of Claude's oil pictures or as it has in his more elaborate etchings.

From Claude we pass by a natural transition to Rembrandt, since both were profoundly influenced by Adam Elsheimer. A drawing by Rembrandt forms part of the most recent acquisition. In "The Angel appearing to Zacharias," Rembrandt seems to have begun to elaborate the chiaroscuro and then to have set the drawing aside before completion. These few apparently careless washes with the brush over the scanty indications of the pen line build up for us, however, a very complete suggestion of the picture such as Rembrandt would have painted it, with the golden glow of subdued light playing round the angel's figure, and Zacharias crouching in transparent gloom of the shadow.

Besides Rembrandt himself, the lesser Dutchmen, of whom a few charac-

teristic examples are now added to the collection, seem, at best, consummate craftsmen. Such at least is the case with

rocks, water and sky are the themes, and in his conception of each he was guided by the rhythm that came most readily to his

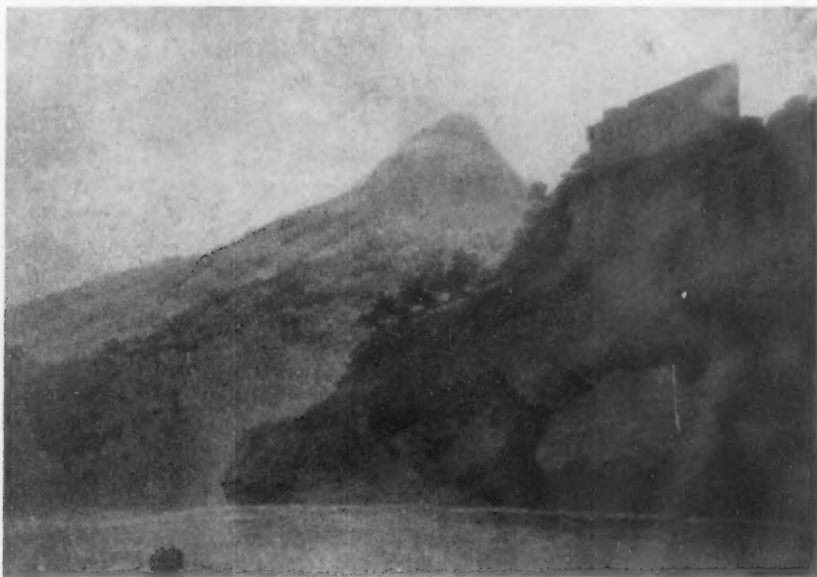


FIG. 2. LANDSCAPE, BY J. R. COZENS

the delicate and brilliant van Goyens and the Röntgens, but perhaps the two landscapes by Aelbert Cuyp deserve higher praise. They are unusually complete water color drawings, and though the color is on a limited scale, being confined to grey and golden greens and browns, it indicates the rich harmonies which he realized more fully in his paintings. The composition of one, in which we see a wide expanse of lowland country with the sea beyond, is unusual for Cuyp and reminds one rather of de Koninck.

We come now to the British school and here three drawings by Gainsborough are the most notable additions. Like most of his landscape studies, they are compositions done without direct reference to nature—beautiful and poetical combinations of a few elementary themes—of which he never tired. Gainsborough had nothing of the primitive or the modern curiosity about natural forms. He was satisfied by a generalized statement; trees,

hand. But few artists had a tenderer, more poetical sentiment about nature or expressed it with a more delicately responsive touch. (Fig. 1).

With the beginning of a new century English landscape shook off the too facile grace and the superficial observation of the eighteenth century of artists and poets. Like Wordsworth, the group of young men, J. R. Cozens, T. Girtin and J. M. W. Turner, who founded the new ideas of landscape, studied nature with a new intensity, and if they missed the directness and immediacy of primitive vision, at least developed a sensibility to stranger and deeper moods than the purely lyrical one of their predecessors. J. R. Cozens, by whom is a large water color of an Italian lake (Fig. 2), may perhaps be regarded as transitional in this movement, carrying over, from the older tradition something of its suavity of mood and classic ease of statement, while to T. Girtin one may point as the originator of a

sterner, more romantic conception, though the newly acquired example, "On the River at Norwich," scarcely brings this out so well as the "St. Michael's Mount" which was added last year. A late and decadent exponent of this school of landscape was David Cox, by whom is an unusually simple and direct drawing of Greenwich Hospital.

Turning now to the contemporary movement in French art, we have two large and important examples of Claude Joseph Vernet, who enjoyed in his own day a quite exaggerated reputation. Here we have the characteristics of that false and theatrical romanticism which preceded the real movement, though this was delayed in France for some decades after it had declared itself in England. To some extent this may have been due to the intensity of the classic reaction of David and Ingres. By the latter are two sheets of studies for figures apparently part of large compositions and one drawing of a hand. These differ entirely in effect from the deliberate and highly finished portrait drawings by which Ingres is better known. They show him searching, almost with effort and hesitation, for the absolute contour; they show too a naiveté and sincerity which one would miss in the final result. What is particularly interesting about this aspect of Ingres' genius is that we see here already more than the germ of both Chassériau and Puvis de Chavannes. The great school of French decorative painting owes its essential qualities to Ingres.

Among later artists of the nineteenth century we have three examples of Charles Keene, who is perhaps the finest English artist who ever devoted himself to journalistic illustration; one of Simeon Solomon, the most unfortunate of the Pre-Raphaelite artists of England. By William Rothenstein, a contemporary artist whose reputation in Europe is rapidly

growing is a portrait study of Rodin, in red and black chalk. R. E. F.

A CATALOGUE OF WATCHES

THROUGH the generosity of Mr. George A. Hearn, the Museum has been enabled to place on sale a privately printed catalogue of the collection of watches lent for exhibition by Mrs. Hearn.¹ The book contains an introductory essay "Concerning Time-Keepers," written by Mr. W. S. Howard and a chronological list of the watches arranged by countries. It is illustrated with ten photogravure full-page plates.

The character of this interesting collection of watches is indicated by Mr. Howard as follows:

"No attempt has been made in this collection to cover the field of watch-making; on the one hand the desire was to acquire certain examples of pocket time-keepers which were interesting because of the artistry which had been lavished upon them, and on the other to add contrasting examples of early craftsmanship."

TWO BEQUESTS

THE Trustees of the Museum have recently received a legacy of \$50,000 from the late Benjamin P. Davis, which by the will of the Donor is to be added to the permanent endowment fund, the income to be used for the general purposes of the Museum.

The Museum has received also, by the will of the late Margarette A. Jones, a collection of art objects, the addition of which was noted in the last Bulletin, together with the sum of \$25,000.

¹ Collection of Watches Loaned to the Metropolitan Museum of Art of the City of New York, by Mrs. George A. Hearn. Privately printed, 1907. IV + 35 pp. 10 pl. Octavo.



THE HALL OF JAPANESE ARMOR



IN the new arrangement of the hall of Japanese Armor, the effort has been made to represent not merely specimens of the armorer's art but as far as possible the evolution of the art itself. In this regard, curiously enough, the hall is apparently unique—not merely in collections

in foreign countries, but even in Japan. Thus in the sequence of forms represented the visitor may now follow the changes in the elaborate war trappings, which expressed in no small degree the art history of Japan, whether in metal, leather or textiles, for a period of nearly two thousand years. In two cases near the entrance of the gallery are many important "primitives," mainly from burial mounds explored by the Imperial Government. These include arms and armor dating from the prehistoric period to about the ninth century, A. D., swords, sword-guards, a superb bronze ceremonial spear, nearly complete iron corselet and iron helmets, most of these exchanged with the Tokyo Museum. From the ninth and tenth centuries there are fragments of corselets. From the eleventh century specimens of scales, leather and silken binding, taken during its restoration from one of the three

harnesses extant of this period and obtained for the curator through the kindness of Professor Seki of the Tokyo Art College. Dating from the end of the eleventh century is a bit of the "votive harness of Hachiman Taro," which from its history is probably authentic; it comes from his shrine at Utatsu. Of slightly later date are fragments of shoulder guards and from the period of about 1200 is an entire corselet and helmet, richly decorated and of the highest class of workmanship, doubtless the most important exhibit in the gallery, and later to be described in the Bulletin. The thirteenth, fourteenth and fifteenth centuries are represented in considerable detail. Among the additions to these early objects are the corselets (*baramaki-do* and *do-maru*), descriptions of which have been published in Japan, from the collection of the veteran connoisseur, the late Professor Chitora Kawasaki of the College of Fine Arts, Tokyo. Also a beautiful many colored (*iro-iro-odoshi*) corselet which has an interesting documentary history: it was given early in the seventeenth century to the Japanese general Shiraishi of Sendai by his overlord, Prince Daté Masamuné, and in the letter of gift it is stated that "the corselet was to be prized on account of its having been worn by Fujiwara-no-Hidehira," well known as the teacher and friend of the heroic prince Yoshitsuné (twelfth century). Whether, however, the corselet actually belonged to the Fujiwara may be questioned, for the armor probably dates from the fourteenth century (it may, it is true, have been remodelled); but there can be little doubt that Masamuné believed the tradition. And from that time till the present it has remained an heirloom in the family of General Shiraishi. Indeed it was only due to the intercession of the present head of the daimyo prince

of Sendai, Count Daté Kunimune, that the corselet was finally ceded, "to show the people of America an adequate example of the armorer's skill in ancient Japan." With this corselet was obtained an ancient war-banner of the Daté.

In the sixteenth century decadence in Japanese armor had already begun. This can be traced adequately in the specimens represented in the collection,—for of this period about ten harnesses and many head pieces, shoulder guards and fragments are exhibited. Interesting among the accessions is a partial suit which was obtained about 1878 from the ancient monastery at Koya-San and was used by a warrior-monk; this is a rare relic of the epoch of Nobunaga's wars with the monasteries. During this century, it may be recalled, European trade came to establish itself in Japan, and there are now exhibited, dating from about this time, several portions of western armor which have been adapted to Japanese use.

The seventeenth and eighteenth cen-

turies under the Tokugawa shoguns brought Japan peace and stagnant prosperity, and the trappings of the military class became ceremonial, often richly wrought and profusely decorated. Many specimens of these are exhibited, including a prince's suit (of one of the Sendai family) of about 1740. But the main effort has been to exhibit types, whether of breast-plates, headpieces, masks, arm and shoulder guards, especially the peculiar forms which the early Japanese works on armor selected for illustration. And the visitor can thus reconstruct with reasonable accuracy the equipment of the noble or commoner who frequented yearly for a stated period the court of the shogun at Tokyo. The collection represents also the equipment of the horse of this period, and in a newly prepared case is the life-size model of the horse of a prince of Inaba (late eighteenth century) bearing the ceremonial harness, trappings and great leading ropes, all in scarlet silk.

B. D.



NOTES

HIGH SCHOOL TEACHERS' MEETINGS.—A meeting of the English Section of the High School Teachers Association was held in the Class Room on Saturday, November 16, at half past ten o'clock, when an address was made by the Director of the Museum, Sir Purdon Clarke, on the use of the Museum by teachers of English.

A meeting of the teachers of Economics and History was held on Saturday, the 23d. Both of these meetings were productive of much interest.

THE LIBRARY.—The additions to the Library during the month of October were as follows:

By purchase 208 volumes
By gift. 15 volumes
—
223 volumes

The names of the donors are: Mr. William L. Andrews, Messrs. C. and E. Canessa, Sir C. Purdon Clarke, Messrs. Duveen Brothers, Mr. Hugo Helbing, Bequest of Miss Margarette Jones, Dr. Charles McDowell, Hon. Herman A. Metz, Messrs. Frederick Muller & Co., Mrs. Thomas Nast, Mr. Edward Robinson, Señor D. Narciso Sentenach y Cabanas, John M. Wood, Esq.

One hundred and thirty-eight photographs have been received from Mr. Francis Lathrop. The attendance during the month was 273.

Among the recent additions are the following:

Zur Kunstgeschichte des Auslandes, 52 volumes.

Studien zur deutschen Kunstgeschichte, 83 volumes.

Paintings in the Collection of J. Pierpont Morgan at Princes Gate and Dover House, London. With an Introduction by T. Humphrey Ward and Biographical and Descriptive Notes by W. Roberts, London. Privately printed, 1907. Folio.

The contents of the three volumes are:

I. Dutch, Flemish, French, Italian and Spanish Schools. 39 plates.

II. English School. 40 plates.

III. Modern. 34 plates.

The catalogue was arranged by Thos.

Agnew & Sons, London; the letter press by Bradley, Agnew & Co.; and the colored reproductions are by Goupil & Co. of Paris. The book is printed on paper made by Van Gelder & Co. of Amsterdam and G. Moorrees & Co. of Antwerp. The binding, full crushed Levant, is by Joseph Zaehnsdorf, London.

Catalogue of the Collection of Miniatures the Property of J. Pierpont Morgan. Compiled at his Request by C. G. Williamson, Litt. D., London. Privately Printed at the Chiswick Press, 1906. 2 vols. Fol. This is Copy No. 10 of an edition of 20 copies for private circulation printed on vellum with hand-colored facsimiles of the plates engraved by Hallett Hyatt of London. All of the hand-colored facsimiles in the *édition de luxe* and in the Royal Edition were executed under his supervision. The volumes are bound in vellum, each with silver clasps. Represented on the silver central medallion and corners of the cover are the cyphers of the leading artists whose works are alluded to in the volume.

Vol. I contains 66 plates in photogravure, 30 hand-colored facsimiles and 2 illustrations in the text.

Vol. II contains 46 plates in photogravure and 22 hand-colored facsimiles.

ATTENDANCE.—The number of visitors at the Museum in September and October is shown in the following table:

SEPTEMBER			
	1906		1907
18 Free days.	37,929	17 Free days.	36,641
8 Evenings.	1,965	4 Evenings.	719
5 Sundays.	29,943	5 Sundays.	26,980
7 Pay days.	2,765	8 Pay days.	3,341
	<hr/> 72,602		<hr/> 67,681
OCTOBER			
	1906		1907
18 Free days.	27,981	19 Free days.	35,606
9 Evenings.	1,840	4 Evenings.	741
4 Sundays.	23,897	4 Sundays.	23,479
9 Pay days.	3,412	8 Pay days.	3,020
	<hr/> 57,130		<hr/> 62,846

COMPLETE LIST OF ACCESSIONS

OCTOBER 20 TO NOVEMBER 20, 1907

CLASS	OBJECT	SOURCE
ANTIQUITIES—Egyptian..... (FLOOR I, ROOM 6)	From the Egyptian Government.—Basalt sarcophagus and lid from Sak-kara and a red granite column from the Temple of Unas.....	Purchase.
	From the excavations of the Egypt Exploration Fund at Der el Bahari.—Sarcophagus and body of Princess Henhenit; slab of painted relief from the temple, with portrait of Mentu- tep, and many fragments of the temple-relief; and eighteen miscellaneous objects.....	Purchase.
	*Two terra cotta vases from the Tomb of Ua and Tua.....	Gift of Mr. Theodore M. Davis.
ANTIQUITIES—Classical.....	*Two Mycenaean vases.....	Gift of Mr. Albert William Van Buren.
	*Greek gold spiral for the hair.....	Gift of Mrs. Cadwalader Jones.
	*Vase fragments and bronzes from excavations in Crete.....	Gift of the American Exploration Society of Philadelphia.
CERAMICS.....	*Ninety-one fragments of Arabian pottery.....	Purchase.
	†Salt-glazed jug, signed and dated Lucas de Waela, 1597, German.....	Gift of Mr. Garrett C. Pier.
	†One globular vase, blue and white decoration, Italian, eighteenth century..	Purchase.
	*One hundred and sixty-eight fragments of Persian tiles.....	Purchase.
COSTUMES.....	*White wool coat embroidered with black, Hungarian, nineteenth century.	Gift of Mrs. Ridgely Hunt.
	*Black Forest straw hat trimmed with red wool, nineteenth century.....	Gift of Mrs. Ridgely Hunt.
DRAWINGS.....	†Thirteen drawings, British School....	Purchase.
	†Seven drawings, Dutch School.....	Purchase.
	†Four drawings, Italian School.....	Purchase.
	†Eight drawings, French School.....	Purchase.
	†Seven drawings, Dutch School.....	Gift of Mr. William Gretor.
	*Not yet placed on exhibition.	
	†Recent Accessions Room (Floor I, Room 3)	

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	†Portrait of Rodin, by Rothenstein, English School.....	Gift of Mr. Roger E. Fry.
	†Eleven studies of draped figures, by Lord Frederick Leighton, P. R. A....	Gift of Mr. Albert Gallatin.
	*Thirty-two drawings, Japanese.....	Gift of Mr. John Achelis.
JEWELRY.....	†Gold locket, American, nineteenth century.....	Gift of Mrs. Thomas Nast, in memory of her husband.
LACE.....	*Piece of Italian lace, eighteenth century.....	Gift of Mrs. Morris Cohn, Jr.
MEDALS AND PLAQUES..... (FLOOR II, ROOM 23)	Bronze medal, struck in commemoration of the Three Hundredth Anniversary of Trinity College, Dublin, by Edmond Johnson, Irish.....	Gift of Messrs. Edmond Johnson Co.
	†Twenty-two silver, bronze, copper and electrotpe medals from various countries.....	Gift of Mr. and Mrs. Frederick S. Wait.
	†Bronze plaque of a lady, by Victor D. Brenner, American.....	Gift of Prof. S. Oettinger.
	†Electrotpe plaque of the late Samuel P. Avery, by Victor D. Brenner, American.....	Gift of the Sculptor.
METALWORK.....	†Two bronze bangles and one bronze anklet, Indian.....	Gift of Sir Caspar Purdon Clarke.
	†One brass rosewater dish, Italian, seventeenth century.....	Gift of Mr. Frank D. Hurtt.
	†Filigree silver watch and chased silver belt, Montenegrin.....	Purchase.
	†Two silver pitchers, presented to Inspector John L. Van Boskerck, by the officers connected with the Customs Port, New York, January 1, 1850, American.....	Gift of Miss Annie E., Peter T., and Joseph W. Van Boskerck.
	†Silver vase, presented to Thomas Nast, by thirty-six members of the Union League Club of New York, April, 1869, American.....	Gift of Mrs. Thomas Nast, in memory of her husband.
MUSICAL INSTRUMENTS.....	*Zither-clavier, by Raser, Bavaria, added to the Crosby Brown Collection.....	Gift of Mrs. John Crosby Brown.
PAINTINGS.....	†La Cour de la Princesse, by Monticelli.	Purchase.
	†Dames de Qualité, by Monticelli....	Purchase.
	*Portrait of a lady, by William E. Marshall.....	Purchase.
	*Not yet placed on exhibition.	
	†Recent Accessions Room (Floor I, Room 2).	

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	*Portraits of an Elector of Saxony and of his wife, artist unknown	Gift of Mrs. Laura Wolcott Lowndes, in memory of L. Tuckerman.
PHOTOGRAPHS, ETC.	*Twenty-six lantern slides of various objects in the Museum	Gift of Mrs. L. M. Perkins.
REPRODUCTIONS	*Cast of a statue of Hermes in Lansdowne House, London	Purchase.
TEXTILES	†Set of Colonial bed-curtains, crewel work on linen	Purchase.
	†Chasuble, French, eighteenth century.	Gift of Mrs. Morris Cohn, Jr.
	†Embroidered skirt, French, eighteenth century	Gift of Mrs. Ettie Henderson.
	†Two silk fabrics, Egyptian, fourth-fifth century; one silk fabric, Egyptian, third-fourth century; one gold brocade, Italian, twelfth-thirteenth century; one gold brocade, Italian, fifteenth century; one gold brocade, Sicilian, thirteenth century	Purchase.
WATCHES, CLOCKS, ETC.	†Large mahogany bracket clock with chimes, by T. Lozano, London, early eighteenth century	Gift of Mrs. William C. Egleston, in memory of her husband.
WOODWORK	†Collection of one hundred and twenty-seven examples of Arabian wood and ivory inlay	Purchase.

LIST OF LOANS

OCTOBER 20 TO NOVEMBER 20, 1907

CLASS	OBJECT	SOURCE
ANTIQUITIES—Egyptian (FLOOR I, ROOM 6) (FLOOR I, ROOM 13) (FLOOR II, ROOM 32)	*Three inscribed tablets, four pendants, two wall tiles, one handle of a vase and one plaque	Lent by Mr. Garrett C. Pier.
	Silver statuette of a Queen of the twenty-sixth dynasty; three wooden Ushabti figures, with their implements, from the Tomb of Ua and Tua; a prehistoric ivory comb, decorated with reliefs; a gold strainer; a gold cone; fragments of two silver vases	Lent by Mr. Theodore M. Davis.
CLASSICAL	*An alabastron of alabaster and a small bronze statuette, Greek	Lent by Mr. Albert William Van Buren.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 3).

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CLASS	OBJECT	SOURCE
CERAMICS.....	*One large Ming vase, one small peach-bloom vase, one screen and two small figures of parrots, all Chinese.....	Lent by Mr. J. Pierpont Morgan.
IVORY AND WOOD..... (FLOOR II, ROOM 28)	Seven Arabic Mediaeval and Renaissance ivories, and one wooden group of the Virgin and Child, with Saint Ann.....	Lent by Mr. Theodore M. Davis.
PAINTINGS..... (FLOOR II, ROOM 11) (FLOOR II, ROOM 24)	Pi�ta, by Antonello da Messina.....	Lent by Mr. H. C. Frick.
	Portrait of Giovanni Paolo Baglioni, by Titian.....	Lent by Mr. S. B. Pratt.
	*Cattle, by Vrolich; Canal, by DeBoch.	Lent by Mr. F. H. Lovell.
	*Hannah, by George Fuller.....	Lent by Mr. F. H. Lovell.
SILVER..... (FLOOR II, ROOM 32)	Sugar-bowl, teapot, mug, cream-ewer, punch-strainer, two salt-spoons, four tablespoons, late eighteenth century; one mug and two tablespoons, early nineteenth century, all American....	Lent by Mr. Herbert DuPuy.
	Sauce-boat and ladle, tankard, caster with four pieces, ten knives, ten forks, English, late eighteenth century....	Lent by Mr. Herbert DuPuy.
	Cleft-top spoon, 1696; skewer, 1760; three rat-tail spoons, 1701; one marrow-spoon, 1743, all English; Irish rat-tail gravy-spoon, early eighteenth century; two Norwegian spoons, one Bergen, 1779, the other Christiania, 1789..	Lent by Hon. Chas. H. Truax.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 3).



BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82d STREET

Published monthly under the direction of the Secretary by The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrance to the Museum.

All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

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BENEFACTORS, who contribute or devise ..	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
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SUSTAINING MEMBERS, who pay an annual contribution of	25
ANNUAL MEMBERS, who pay an annual contribution of	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum, to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The Bulletin and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship mem-

bers have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A. M. (Sunday from 1 P. M.) to 5 P. M. and on Saturday until 10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 5 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays. For further information see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The circular of information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 12,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of musical instruments, ancient and modern sculpture, architecture, painting and the industrial arts will be found here. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrance to the Museum, and at the head of the main staircase. As to their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company and Braun, Clément & Co., of Paris are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served a la carte 10 A. M. to 5 P. M. and table d'hôte, from 12 M. to 4 P. M.

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